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iv, "Logik und Psychologie," particularly their influence on the syntax of language; v, "Historische Grammatik," an exceedingly valuable view of the subject and a discussion of its place in elementary instruction; vi, "Zur Kasuslehre," containing many suggestions on the teaching of the cases, with a number of well-chosen examples, as usual; vii, "Genus verbi," a new chapter in this third edition of the book, dealing with the voices and containing an analysis of the meanings of the middle voice of the Greek verb; here, too, is traced the connection between the middle and the later passive; viii, "Tempora," a discussion of the tenses in Latin and Greek—for the teacher, one of the most important chapters of the book; ix, "Modi," a clear exposition of a difficult and complicated subject, adapted to the Latin and Greek read in the elementary course; x, "Hauptsatz und Nebensatz," on the development of the complex sentence by the parataxis of simple sentences; xi, "Bedingungsätze," on the origin of conditional periods, with a clear analysis of types of conditions in Latin and Greek. In conclusion, a brief chapter on "Wissenschaft und Praxis" is followed by several pages of notes and an ample index.

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Aristotle on the Art of Poetry. Edited by LANE COOPER. Boston: Ginn & Co., 1913. Pp. 29+101. \$0.80.

Aristotle on the Art of Poetry, an amplified version by Professor Lane Cooper of Cornell, aims to make the fundamental work on the drama intelligible, not only to Greek scholars, but to the average student of the drama who desires to get at those fundamental principles which have guided dramatists of all times. The *Poetics* of Aristotle has been the authority from which Dryden, Corneille, Ben Jonson, and others have derived their dramatic faith. They felt that not one of the principles could be defied and that there could not be others laid down. There have necessarily been changes in two thousand years: Shakespeare defied Aristotelian rule constantly, but the wonder still remains that in every drama of the present day, the points which Aristotle picked out as essential to the drama are to be found.

Aristotle on the Art of Poetry is not easy reading for anyone who is not intensely interested in the drama, and the difficulty which the teacher has in assigning this treatise to a class in the drama is that the illustrations which Aristotle took to make clear his contentions were naturally from the drama with which he was familiar, and the characters referred to are not familiar to an ordinary class in the modern drama or in the drama of Elizabeth's reign. Professor Cooper has kept the old illustrations, but has given modern instances as well, with the result that there is a refreshing sense of the truth and the modern aptness of what might be called our dramatic constitution. Aristotle's principles are capable of far wider application than one would imagine from

reading merely the illustrations taken from Greek literature. Professor Cooper apologizes for supplying these modern examples; they might with profit have been more extended—for example, the excellent modern illustrations of what Aristotle called the Reversal or *Peripatia*.

One of the best portions of Professor Cooper's book is his dealing with the meaning of the Greek *Catharsis*, which has always been more or less of a stumbling-block to students of the drama. It is wisely suggested by Mr. Cooper that a true realization of the feeling could be obtained by watching one's emotions carefully as one reads *Oedipus the King* or Shakespeare's *Othello*, and these illustrations are worth quoting:

I gaze and grieve, still cherishing my griefs;
At times, e'en bitter tears yield sweet relief.

Also the lines from Wordsworth, whom one does not associate with this subject:

Pleasing was the smart
And the tear precious in compassion shed;

and Coolidge, in *Love*:

She wept with pity and delight.

Again Mr. Cooper makes clear what Aristotle means when he says: "Poetry therefore, is something more philosophic and of a higher seriousness than History; for Poetry tends rather to express what is universal, whereas *History* relates particular events as such."

The edition of Aristotle's *Poetics* by Mr. Cooper is intended principally for students of the drama. The discussion of the definition of a Tragedy, the description of the ideal tragic plot, and the discussion of the qualities of tragic character are well intended for the drama student rather than for the student of poetry in general; and for classes which are engaged in studying the drama, either in its general development, or in its particular phases, such as the Elizabethan drama or the modern English drama, Professor Cooper's book is earnestly recommended.

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Stories of Old Greece and Rome. By EMILIE KIP BAKER. New York: Macmillan, 1913. Pp. XII+382. \$1.50.

This book contains no preface or introductory note of any kind, from which one may gather the author's purpose in writing it or the class of readers to whom it is directed. But the stories of the Greek mythology are told in their simplest form, and are apparently addressed to young readers. They are well told and contain all the more important stories. The book should make a valuable addition to the library of the teacher of mythology in elementary and high schools.